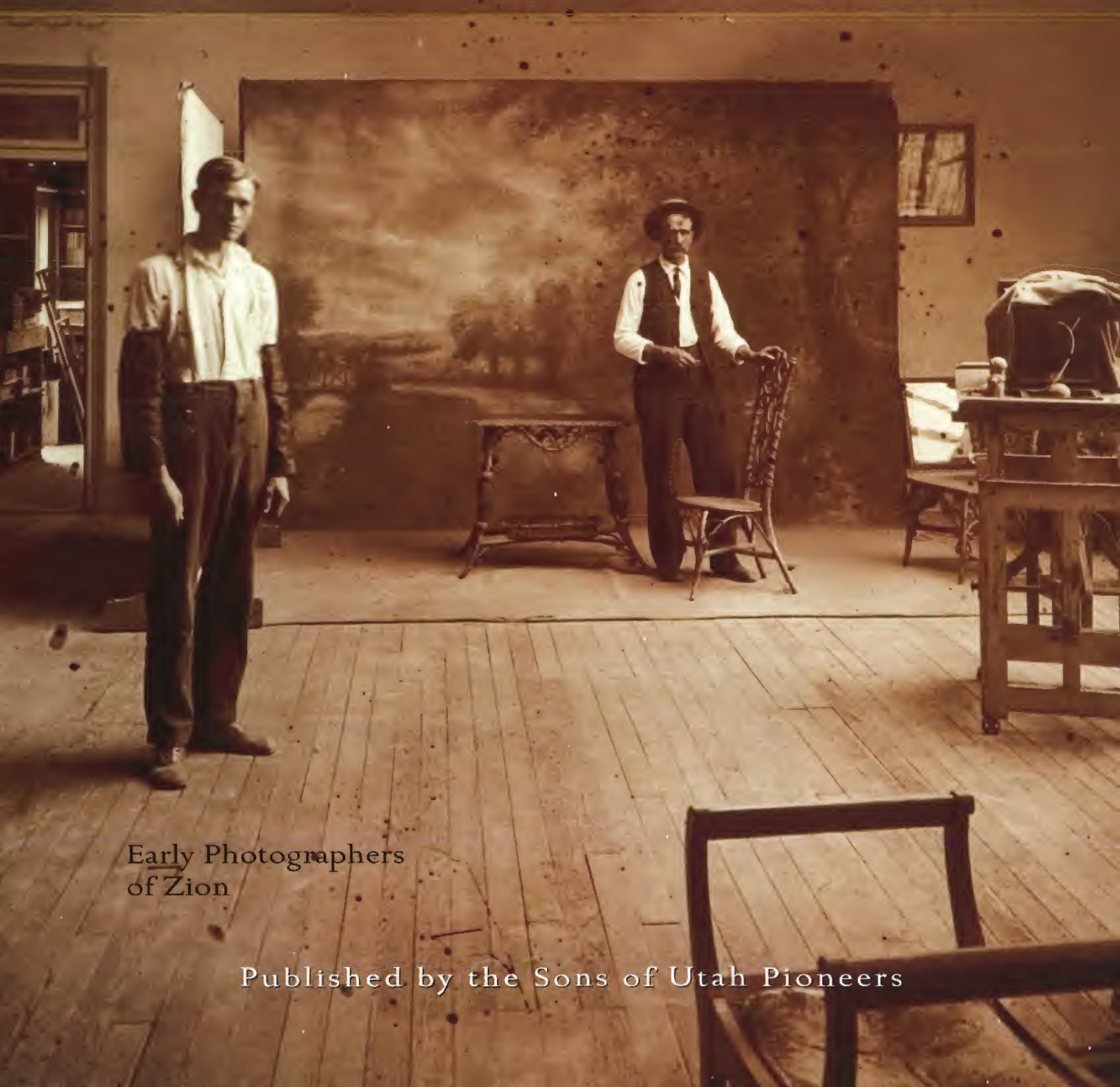


2005 • Vol. 52, No. 4

PIONEER



Early Photographers
of Zion

Published by the Sons of Utah Pioneers

PIONEER

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COVER PHOTO: George Edward Anderson's studio

This interior photograph of Anderson's studio shows the wall and ceiling of glass windows which let in the needed light to expose the glass plate negatives. Ralph Snelson, who is about 17 in this photograph, was hired by Anderson as an assistant. Mike Snelson, who provided this image, is the grandson of Ralph Snelson and is the third generation Snelson to make a living at photography. Mike is the owner and operator of Snelson PhotoColor Lab, Inc., a state-of-the-art conventional and digital photography processing lab. Snelson PhotoColor Lab is located in Springville, the same town where Anderson had his studio.



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PUBLISHED QUARTERLY Salt Lake City, Utah

Subscriptions: \$15.00 per year.
For reprints and back issues,
please contact the SUP.

MISSION STATEMENT

The mission of the National Society of the Sons of Utah Pioneers is to preserve the memory and heritage of the early pioneers of the Utah Territory. We honor the pioneers for their faith in God, devotion to family, loyalty to church and country, hard work and service to others, courage in adversity, personal integrity, and unyielding determination.

The society also honors present-day pioneers worldwide in many walks of life who exemplify these same qualities of character. It is further intended to teach these same qualities to the youth who will be tomorrow's pioneers.

Published by
the Sons of
Utah Pioneers

President's Message

By J. Todd Olsen

This past year has been one of hard work and dogged determination by your officers to make this organization even better than it has been in the past. At the Chapter Presidents meeting in April and again at the National Board meeting in May the formation of a Self-Study Commission was approved to review the mission, bylaws and operation of the National Society of Sons of Utah Pioneers. Your comments and suggestions were earnestly solicited and used in what became the final document ratified by the National Board on November 8. The following is a summary of the bylaw changes:

■ **Form Chapter Presidents Council:** This Council will meet approximately three times a year, including once at the National Convention to consider Chapter concerns, share ideas and consider candidates for the office of National President Elect. The chairman will be the National President.

■ **Establish Area Councils:** At least twice a year each Area Vice President will call together the Chapter Boards he serves, to train the chapter officers, discuss issues, and make recommendations to the National Board. When an Area Vice President's term is expiring, the Area Council will nominate at least two candidates to fill that vacancy. The voting for Area Vice Presidents will be by the members they serve in each chapter's local election to be held in October.

■ **Redefine the National Board:** The National Board will be composed of only elected officials. The Executive Council will be composed

of the President-Elect, President, and immediate Past President. These three men along with the Area Vice Presidents will make up the National Board. Appointed Program Directors will form their own body to train and support Area Vice Presidents and Chapter Boards.

■ **Clarify role of Past Presidents Council:** The Past Presidents Council will continue to be an advisory role to the Executive Council with the immediate Past President being the chairman of that council. As with the Chapter Presidents Council it will be their responsibility to consider candidates for the office of President-Elect.

■ **Open up the Elections:** Expand eligibility requirements for the office of President-Elect to include Chapter Presidents. The nominating committee to select the two most qualified candidates to run for President-Elect will consist of three members of the Past Presidents Council and three members of the Chapter Presidents Council. The chairman will be the immediate Past President. This nominating committee will also be in charge of the National elections to be held at the National Convention. The term *National Encampment* will be changed to *National Convention* for clarity.

■ **Update Mission Statement:** The mission statement is to include memorializing our pioneer ancestors, honoring today's pioneers that exemplify pioneer qualities of character, and teaching these values to our youth.

It is my hope that these changes will help to involve more members at a local level and to strengthen

this fine organization. With these changes the January training meeting will be held for Area Vice Presidents and Program Directors. After these officers are trained they will in turn train the local chapter board members in their prospective Area Councils.

I want to thank all of you for your support during this past year. This organization functions because of the devotion and dedicated service of all the officers both on the local level and on the national level and because of all you members who contribute your time and energy to help keep the pioneer spirit alive and well in this day and age. Let's all work hard to make this next year the best ever. As always. Thanks again for this opportunity to serve. ▣

SUP New Members

Ogden Valley: Paul Fifield
Gerald J. Allred Brent Satterthwaite
Reed Fielding Douglas P. Wood

Squaw Peak: Brent Barlow

Chapter Eternal

In loving memory of our SUP brothers who have recently joined their pioneer forebears on the other side of the veil. Pioneer rejoices in the lives of these good men and extends its sympathies and good wishes to families and loved ones.

Robert F. Bohn, Lehi
Howard E. Hardy, Olympus Hills
Vincent R. Houtz, Taylorsville Bennion
Eugene J. Swensen, Mesa
Max Wheelwright, Canyon Rim
Lyman S. Willardson, Life member

Visions of Utah

Early Photographers of Zion

By Thomas R. Wells

Curator of Photographic Archives, L. Tom Perry Special Collections, Brigham Young University

Much of what we know today about Utah's early photographers is a result of the work accomplished by a small group of historians, researchers, and archivists. We owe a tremendous debt to those who have scoured attics and basements, searched garages, warehouses and chicken coops, who sought out photographer's descendants and acquaintances in order to obtain firsthand accounts of these pioneer photographers. Others have collected original letters, journals, and studio registers as well as photographs and negatives. We are especially grateful for the foresight of these individuals who deposited these treasures in institutional archives, where they are being preserved and made accessible. There are still many treasures out there yet to be discovered and much to be understood and written about the photographic legacy that is so much a part of our history.

Five Utah photographers—Marsena Cannon, Charles W. Carter, Charles Roscoe Savage, Charles Ellis Johnson, and George Edward Anderson—are the focus of this article. These five were chosen because of their enormous contributions during the time periods they represent and for their excellence in the photographic arts. Many other photographers, such as Charles William Symons, James H. Crockwell, James W. and Harry Shipler, and others could have been included, but time and space did not permit it.

Marsena Cannon was the first-known photographer in Salt Lake City, setting up shop in 1850. Charles W. Carter followed, giving us a glimpse of history with his landscape and city views. Unfortunately, he perpetuated a fairly common unethical business practice of his era, copying other photographers' work and selling it under his own label, without permission from or attribution to the creating artist. Charles Roscoe Savage enjoyed prominence

This beautiful photograph taken by C. R. Savage of four children standing in the middle of a rustic rural Utah road was titled by him, "Twilight Scene, Willard, Utah, on OSRR" (Oregon Short Line Rail Road).







**Salt Lake Temple groundbreaking,
14 February 1853 (above)**

Photo reproduced from original daguerreotype taken by Marsena Cannon. He was positioned atop a building across the street, photographing the first-known crowd picture of a major news event in Utah history.

Eliza R. Snow, (left), one of many portraits taken in Marsena Cannon's gallery. Many of the early steel engravings came from Cannon's portraits of religious and political leaders.

Temple groundbreaking, Eliza R. Snow, and Marsena Cannon photos courtesy LDS Church Archives.

Marsena



during his lifetime and today as “The” 19th-century Utah photographer. Charles Ellis Johnson captured in his exquisite work, the theater personalities and leading Latter-day Saint church authorities and government officials of his day. George Edward Anderson bridged the gap between early Utah with its Mormon roots and the Utah we know today.

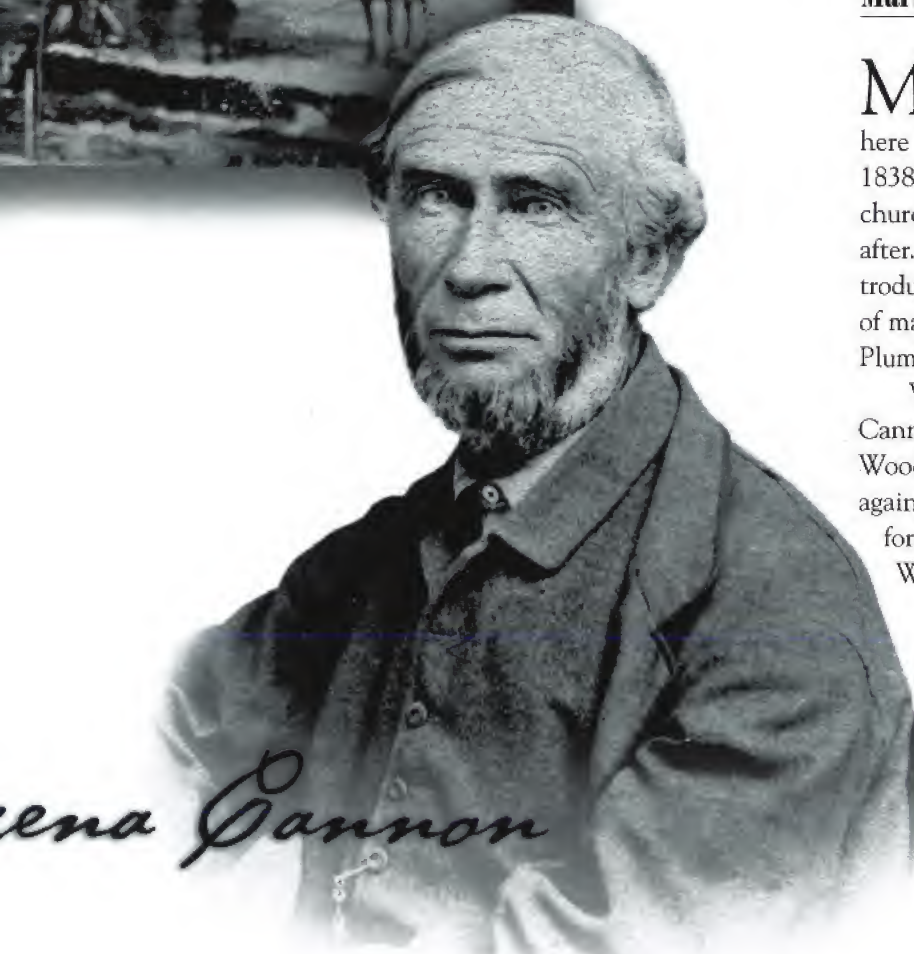
Of these five prominent pioneer photographers, all but one traveled to Utah before the coming of the transcontinental railroad in 1869. All were members of The Church of Jesus Christ of Latter-day Saints (LDS), and all contributed much to recording on various photographic medium, the people and events that marked the growth and development of our western communities. Through their work we can watch as homes and businesses were carved out of dry and barren ground, how a crossroads of commerce was developed, and we can see the growing pains as people struggled to be true to Divine revelations and yet be part of an expanding nation. We also can get a glimpse into the life of a new city far from thriving eastern cities and contrast that with the life of rural families scratching to make a living out of the soil. We can see the faces of tragedy and hope. We can see LDS church historical monuments and sites before time changed the landscape. We owe much to these pioneer photographers and to those who have preserved their legacy.

Marsena Cannon, 1812-1895

Marsena Cannon was born 3 August 1812 in Rochester, New Hampshire. Raised in Maine it was here he met and married Elizabeth Taylor Bowman in 1838. In 1844 the family was introduced to the LDS church through missionaries and was baptized shortly after. After moving his family to Boston, Cannon was introduced to the art of photography—in particular the art of making daguerreotypes. He learned this skill from John Plumbe Jr.¹

While working for Plumbe in his Boston studio Cannon photographed Mormon church leader Wilford Woodruff and his family, once in March 1849 and then again two months later. A year after that, and shortly before Cannon was to move his family to Utah, Elder Woodruff was again photographed by Cannon.²

During the summer of 1850 Cannon crossed the plains from Boston to Great Salt Lake City. Not long after arriving in the valley Cannon set up a studio in a room of the “old fort” in Salt Lake City and advertised in the *Deseret News* that he was ready to ply his trade. (Cannon’s first ad in the





Daguerreotype of Brigham Young

This Daguerreotype of the Mormon church prophet, thought lost, was taken sometime before August 1854 and after December 1852.³ Marsena Cannon, believed to be the photographer who made this daguerreotype of Brigham Young, apparently did not have the equipment at the time to reverse the image so that Brigham would appear as he did in real life. Brigham Young's hair was parted on the left and not on the right as depicted in this image. It is also believed that the picture was taken in the winter because Brigham Young is wearing a dark vest. He apparently would wear a white vest in the summer and a dark vest in the winter.⁴

Charles

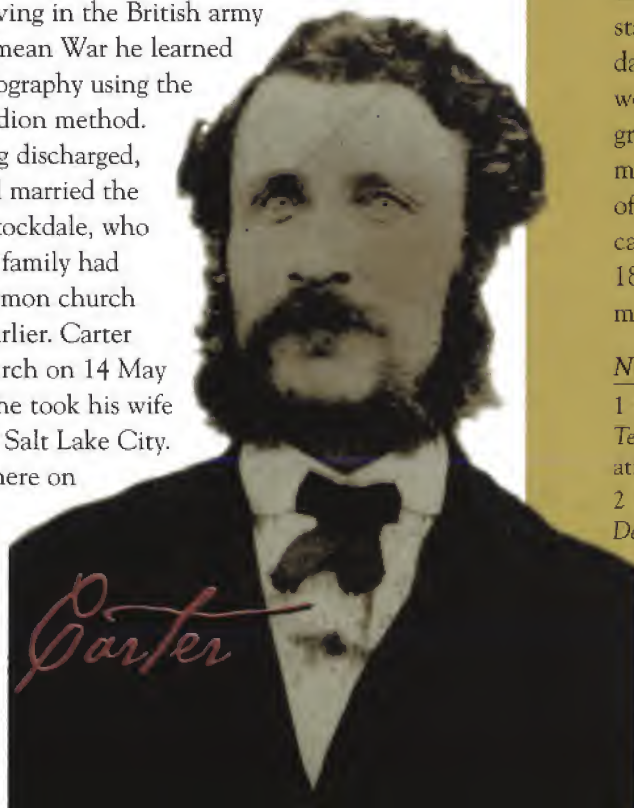
Deseret News was placed on 10 December 1850.) Cannon photographed many important people and events. He had his camera ready on the snow-covered day of 14 February 1853 when the groundbreaking ceremony for the Salt Lake Temple took place. He recorded the new streets and homes of Salt Lake City showing Brigham Young's office and residence. He also photographed many of the leading authorities of the Church including Brigham Young.

In 1861, one year after taking C. R. Savage as a partner he received a call from the Church to move to St. George, a call which he obediently accepted. Not being able to make a go of it he moved his family back to Salt Lake City. Finding "his business gone and his mission to St. George apparently at least part of the reason for his troubles, Cannon turned against the Church. He withdrew from membership in the seventh quorum of seventy, and though there is no evidence that he joined the Godbeite movement, he did run unsuccessfully for the city council on the Independent ticket in opposition to the Church-supported People's Party. And in 1874, he and his family were excommunicated for apostasy. Soon afterward the Cannons, with their younger children, moved to San Francisco."⁵ Here in California, as noted in the 1880 census for San Francisco, he continued to practice his profession of photography along with one of his sons. In 1895 Cannon moved back to Utah. Suffering from lingering ill health he died in Salt Lake City on 29 April 1900.

Charles William Carter, 1832-1918

Charles was born in London on 4 August 1832. While serving in the British army during the Crimean War he learned the art of photography using the wet plate collodion method.

After being discharged, Carter met and married the young Sarah Stockdale, who along with her family had joined the Mormon church several years earlier. Carter joined the Church on 14 May 1862. In 1864 he took his wife and headed for Salt Lake City. They arrived there on



William Carter

a Daguerreotype

was made by taking a thin sheet of copper and coating one side with silver. This silver coating was buffed to a mirror finish and then made sensitive to light by bathing it in iodine vapors. The sensitized plate was placed into the camera and exposed for many seconds. Because of the long exposure time the subjects had to hold completely motionless. They were sometimes aided by a clamp that held their head still. Once exposed, the plate was then developed by bathing it in mercury vapors. This formed an amalgam of silver and mercury on the surface of the plate in direct proportion to the amount of light that struck it while being exposed in the camera. After development, the plate was "fixed" with hypo and then washed. The new picture was now ready to have color added to it if the customer wanted, usually by adding a little pink to the cheeks or the coloring of the eyes and often gold tinting of the jewelry. To protect the new delicate and fragile daguerreotype it had to be sealed in a case with a protective cover glass. Without this protective measure the image could be wiped off and the silver plate would also tarnish, both of which would destroy the image. Not too long after the process of making daguerreotypes was announced to the world in 1839 by the French artist and scientist Louis-Jaques-Mande Daguerre, companies sprang up making stock daguerreotype plates.¹

The photographer no longer had to invest in the equipment to coat the copper plate with silver; he could buy the plates already coated and cut to standard sizes. Many platemakers would stamp the daguerreotype plates with a hallmark stamp which would identify them as the maker just as photographic paper and filmmakers do today. The hallmark stamp on the Brigham Young daguerreotype is of an unknown French platemaker who made plates ca. 1850-1858. His peak productive years were from 1854 to 1858. His plates were probably the second most widely used French plates.²

Notes

1 Gordon Baldwin, *Looking at Photographs: A Guide to Technical Terms* (London: J. Paul Getty Museum in association with British Museum Press, 1991), 35.

2 Floyd Reinhart and Marion Reinhart, *The American Daguerreotype* (Athens: University of Georgia Press, 1981), 42.

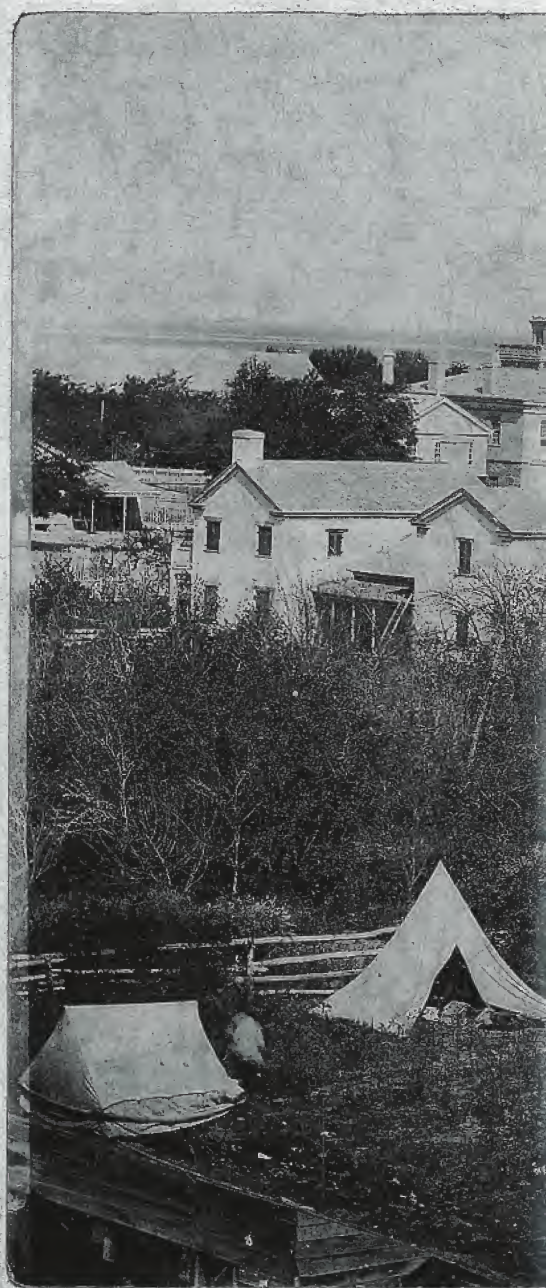
Carter portrait courtesy LDS Church Archives.

2 November 1864. Carter soon found work in the Savage-Ottinger photo business, most likely being hired because of his knowledge of the photographic arts. He worked there from 1864 to 1867, at which time he started out on his own. "In mid-1867 Carter took over an existing gallery operated by Sutterley Bros. to establish his first 'View Emporium.' Shortly afterwards his first advertisement appeared in the *Salt Lake Daily Telegraph* listing views he had taken along the Overland Stage route."⁶

Carter also took photographs of the local Indians and sold these photos along with his landscape views. In addition, he "copied the work of other photographers!" This unethical practice, however, sometimes provides "the only surviving copy of photographs by Marsena Cannon and others."⁷ On 13 March 1906, Carter "sold his entire collection to the Bureau of Information on Temple Square."⁸ Twelve years later he died in Midvale, Utah, on 27 January 1918.

The collodion wet plate negative

invented in 1848 by F. Scott Archer, had to be made by the photographer just prior to its use. If the collodion used to make the negative dried before the negative was completely processed, it was ruined. To make the negative the photographer would secure a clean sheet of glass cut to fit his camera. Onto this glass he would pour a collodion syrup which he had just made. The syrup was made by dissolving nitrated cotton or guncotton, in a mixture of alcohol and ether to which had been added potassium iodide. After the glass was completely and evenly coating the glass with the syrup any excess would be poured off. This coated plate was then allowed to dry for just a few seconds until the collodion was set but still wet. This plate was then placed into a solution of silver nitrate where the potassium iodide reacted with the silver nitrate to form the light-sensitive silver salt of silver iodide. Now sensitized, the negative was placed into the camera. The picture had to be taken and the negative developed all before the collodion syrup completely dried. It is hard to believe that many of the most beautiful and stunning landscape photographs of the 1800s were made using this difficult method.





From Theatre 1868

Salt Lake City from Theatre, 1868, by Carter

The title written in pencil at the bottom of the photograph reads, "From Theatre 1868." In this picture of the city, taken from the Salt Lake City Theatre, the Mormon Tabernacle's distinctive domed roof can be seen in the background. This photograph, which was made using the collodion process, was printed many years after the negative was made (which if the title is correct was 1868) because the process for making a collodion print (not to be confused with the wet-negative process) was not available until the mid-1880s. One can only guess as to the reason for the tents in the foreground. Why are they camped so close to the city? Why are no women seen in the photograph? Why is the man in a white suit standing in the center of the photograph leaning on a tripod? Was the tripod for camera work or perhaps surveying?



Bath House, ca. 1873, photo by Carter

The Bath House pictured in this albumen carte-de-visite was built at the site of a natural warm spring located about 300 West and 800 North in Salt Lake City, providing facilities for year-around bathing and entertainment such as dancing and socializing for the inhabitants of the city and cities further north. Even though the building was built in 1850, this picture wasn't taken until the 1870s when the first mule-driven trolley cars were extended north to the Bath House. A notice in the 13 July 1850 *Deseret News* mentions simply that "The Bath House is open for the accommodation of gentlemen."⁹ Also in the *Deseret News*, vol. 1, no. 24, an article reads as follows; "On Weds. Nov. 27, 1850...the Presidency, Quorum of the Twelve, Presidency of the Seventies, the High Council, and others, with their ladies, assembled at the Bath House, to celebrate the festival of consecrating the baths for the healing of the sick, and to open the house for the benefit of the public....Pres. Kimball offered the dedicatory prayer....Pres. Young stated that the house was built by public funds, but it would have to be supported from the avails of the baths."

Picture of missionaries (right)

Most likely, while serving as missionaries for the LDS church, these two men had their picture taken, posing hat-in-hand, in a studio. Even though this carte-de-visite has C. W. Carter's imprint on the back it might have been taken in Tennessee or one of the other Southern states that made up the Southern States Mission in 1884. The man on the right is John H. Gibbs, who was shot to death along with his companion William S. Berry (not the other man in the picture) and two other members of the Church while he was serving as a missionary in Tennessee. This image of Gibbs was cropped and used to make up the memorial display for his funeral.



Pioneer Spotlight

An incident in the life of Brigham H. Roberts

The 1880s were a perilous time for Mormon missionary work in the Southern states of the United States of America. "The federal government's passage of antipolygamy legislation coupled with increased circulation of anti-Mormon literature amplified Southern hostilities toward LDS Church members generally, and Mormon missionaries specifically."¹⁰ In the words of a missionary serving in Tennessee in 1884, Jonathan Golden Kimball, "The idea prevalent here [in Tennessee] is, that there is no law for a Mormon and they can kill us and nothing would be said about it."¹¹

Less than a year after being released from serving a three-year mission in the Southern States Mission, Brigham H. Roberts was visited by his former mission president John Morgan and invited to return to the South and accept the call to preside over the mission. In March 1884, leaving

his wife and small family again, he returned to the mission field to direct the missionary work of the Southern States. After returning to Chattanooga, Tennessee, to the the mission office, President Roberts found Elder J. Golden

Kimball, the mission secretary, in a "precarious state of health. Jaundice and malaria had fastened upon him."¹² To

improve his health Roberts sent him to the home of Robert Church, a longtime member of the LDS church, having been baptized in the Mississippi River by the Prophet Joseph Smith.¹³

On the night of Sunday, 10 August 1884,

President Roberts wrote of a strange experience: "I was at the mission headquarters in Chattanooga, attending to... secretarial duties, answering mail, etc....I worked rather late on an article that I was preparing for the *Juvenile Instructor*....The article finished and made ready for mailing, I prepared for retiring and extinguished the lamp. To my astonishment there was no diminution of light in the room. Every object was vividly seen as before the lamp was extinguished. This, of course, was something of a mystery to me, and instead of immediately retiring, I walked about the room trying to account for the strange phenomenon. I thought perhaps it was an unusual afterglow of the lamp-light, and with the thought of correcting my sight I threw myself upon the bed with my face in the pillow, hoping in this way to exclude the light until my eyes became properly adjusted. After a time on raising my head, I still found the light undiminished and lay wondering at it for some hours, nearly through the night in fact. With the breaking of the day, I fell into a restless sleep, and when I awoke the sunshine was brightly slanting in the room from the East."¹⁴

Earlier that day two of his missionaries, Elders William S. Berry and John H. Gibbs, as well as two young members of the Church had been murdered by a Ku Klux Klan hooded mob. Roberts didn't discover this until the next morning when reading about it in the newspaper. Disbelieving the report he retired to ask the Lord if it was true. A voice which had spoken to him many times before told him to return to the hotel and he would receive his answer. At the hotel a telegram that confirmed the deaths was waiting from Elder Kimball. President Roberts sent a telegram back to Elder Kimball instructing him to gather the remaining missionaries still in the area and move them to a place of safety. The thought occurred to him to "secure the bodies and send them to their friends in Utah."¹⁵ In spite of the danger to his own life Roberts proceeded to make the necessary arrangements. He secured two steel caskets for the bodies to be transported on a train back to Utah. To disguise himself, he found "an old suit of clothing, a hat and rough cowhide boots."¹⁶ He took soot and grease from a smokehouse and covered his face and hands and set out for the Cane Creek area, where the murders



had taken place. His disguise worked well enough to hide his identity even from members who knew him. During these preparations the Spirit assured him that he would be safe. A voice whispered to him, "You will go to secure those bodies and all will be well with you, but you must go."¹⁷

Arriving where the murders took place, Roberts and those assisting him were shown to the site where the missionaries had been buried. As they began to dig up the graves, a crowd quickly formed among which were counted at least nine members of the mob. They were armed and on the alert for Roberts's coming but stood off in the distance apparently not knowing that Roberts was the one directing the work of retrieving the fallen missionaries. After retrieving and opening the wood coffins, they wrapped each body in a clean white sheet and transferred them into the steel coffins. Roberts recorded, "I was well nigh overcome with the fumes rising from the dead. A bucket of water had been brought up from the creek and set between the caskets, and as I felt myself being overcome, I so fell as to drive my head into the bucket of water, which saved me from what might have been a faint."¹⁸ The coffins were then sealed with putty and bolts and loaded onto wagons.

Even though President Roberts had no legal authority to remove the bodies, no one challenged him. Upon Roberts's arriving at a nearby member's home—a Brother Garrett—the doctor who had given the certificate of burial at the coroner's inquest happened to come along and signed the certificates which Roberts had previously secured. These certificates were required by the railway company in order to ship the bodies back to Utah. After an uneventful night, the next morning President Roberts and company headed for the Carpenter train station, taking a back road to avoid any encounter of the mob.

During their travel, several men on horseback rode up and without a word looked over the coffins and continued on. Later a lone rider approached them and asked where they were headed. When told that they were going to the Carpenter station the rider told President Roberts's group that they had long since passed the station and needed to turn back as dark would soon be upon them. Roberts admits he was lost but felt he should continue on in the direction they were traveling. They came to a ravine with a small stream where a man was splashing water onto his face. President Roberts asked the man for directions and wrote, "He was about as mean-looking a person as I had ever seen....I...inquired the distance to the nearest station eastward, and passed the time of day. I tried to be a little agreeable but without success, for the man was not only

vicious-looking and vicious of speech, but he urged me as the other horsemen had done some distance back that I turn about and go to Carpenter's station. This station was nearer than any other point of the railroad, where I could intercept the train for Nashville. The more the man argued for this course, however, the more determined I became to continue eastward....[The] man told me [the road ahead] was very rough and that I would scarcely make any station before nightfall. When I made my decision to go on eastward, the man with smothered cursing dipped down the ravine."¹⁹

Within a mile or so of leaving the man they came to a well-traveled road and within two or three miles arrived at the Mount Pleasant train station, where an express company took charge of the bodies. With caskets safely on their way back to Utah, President Roberts returned to Nashville to meet with Elder Kimball, who was bringing him his suit so as to change out of his disguise.

Prior to meeting Kimball, President Roberts went for a walk along the outskirts of town. He recorded, "I chanced to pass a colored man's tin type photograph gallery and thought perhaps it might be a family interest if I could show them the outfit in which I made the trip. Accordingly I walked inside and seeing that the photographer was looking out of the window preoccupied, I took a seat on an imitation stump in front of a screen of an outdoor scene and waited until the photographer should turn and discover me, which presently he did, and he gave a jump at being in the presence of so hard a looking character. He asked if I wanted my photograph taken and was answered in the affirmative. After shifting about for a few minutes, he rather timidly suggested that there was a wash room in which I could make myself ready for the picture if I chose to, but he was answered that it was not desirable for me to do so. I wanted my picture as I sat there and told him to get his machine ready and shoot. This the photographer did. This photograph without my wish was reproduced widely and published in Utah."²⁰

Roberts wrote, "Memorial services were held...in Salt Lake City, and the martyrs were eulogized by prominent church officials residing in Salt Lake City. Other leading brethren had also gone to the respective homes of these families to manifest their respect for these brethren...and the eulogy praised highly the fidelity of these recent martyrs to the cause of the New Dispensation."²¹ ▀

*Brigham Henry Roberts was born 13 March 1857 at Warrington, Lancashire Co., England. He was ordained a seventy 8 March 1877 and sustained as one of the First Seven Presidents 7 October 1888, at the age of 31. He died, 27 September 1933, at Salt Lake City, Utah, at the age of 76.*²²



ELDER ROBERTS in disguise
assumed WHEN getting the bodies
of Elders Berry & Gibbs who were
martyred in

Tennessee

Aug 10,
1884.

[16]

C. W. CARTER,

Portrait and View

Artist,

Salt Lake City,

Utah. #155
P133
#1

Brigham H. Roberts in disguise

This albumen carte-de-visite photograph bearing C. W. Carter's imprint on the back is of 23-year-old B. H. Roberts, president of the Southern States Mission, just hours after he returned from risking his life to retrieve the bodies of Elders William S. Berry and John H. Gibbs, who had been gunned down by a ruthless Tennessee mob. Roberts had this image taken showing the disguise he used to evade recognition by members of the mob who had sworn to kill him. The portrait was taken at a tintype shop in Nashville, Tennessee. Roberts wanted his family back in Utah to see what lengths he had to go to accomplish the dangerous task. Without Roberts or the Nashville photographer's permission the tintype was copied and distributed by Carter.²³

a carte-de-visite

is a standard size of photograph roughly the size of a calling card and measuring about 4 x 2 inches. The carte-de-visite became popular in the 1850s.

albumen prints

are a type of photographic paper which used the whites of chicken eggs as the binder for the photo reactive silver salts. Most photographic prints made during the 19th century were this type.





**Lake Florence, head of the
Wasatch Mountains, Utah,
photo by C. R. Savage**

Lake Florence, Cottonwood Canyon, Utah, ca. 1897. George Ottinger, Savage's business partner is in the foreground painting the same scene that Savage is photographing. This imperial size photograph was personally owned by Ottinger, who hand colored and framed it.

Ottinger was born in Springfield, Pennsylvania. At a very early age George took an interest in art and eventually studied under the artists of the Hudson River School. He joined the LDS church in Pennsylvania in 1858. Three years later Ottinger came to Utah as a member of a handcart company. Once in Salt Lake City Ottinger was asked by Savage to become his business partner, replacing Marsena Cannon, who had left to answer a call issued by Church Authorities to move to St. George, Utah. The business arrangement was set up so that Savage would be the photographer and Ottinger would be the colorist, tinting the photographs and painting miniature portraits.²⁴

C. R. (Charles Roscoe) Savage, 1832-1909

Born 16 August 1832 in England, C. R. Savage, became one of the foremost 19th-century landscape photographers of the western United States, as well as a renowned studio portrait photographer, with his studio in Salt Lake City, Utah. The idea to emigrate from England to Utah undoubtedly began shortly after his 1848 baptism and membership in The Church of Jesus Christ of Latter-day Saints.

Savage's immigration in 1856 to New York marked the beginning of his known interest in establishing a photography business. On assignment from the LDS church he traveled to Florence, Nebraska. His family subsequently joined him in 1860, and Savage established a primitive studio in Council Bluffs, Nebraska. Finally the family made their way across the country, arriving in Salt Lake City on 29 August 1860. The next day he made business arrangements with Marsena Cannon, a daguerreotype photographer and owner of a studio on East Temple. In 1862, with Cannon's departure to St. George, Utah, Savage formed a partnership with George Martin Ottinger. Savage & Ottinger legally dissolved their firm in 1870, and that same year Savage formed the Pioneer Art Gallery, and in 1875, needing more space, he replaced it with the Art Bazaar.

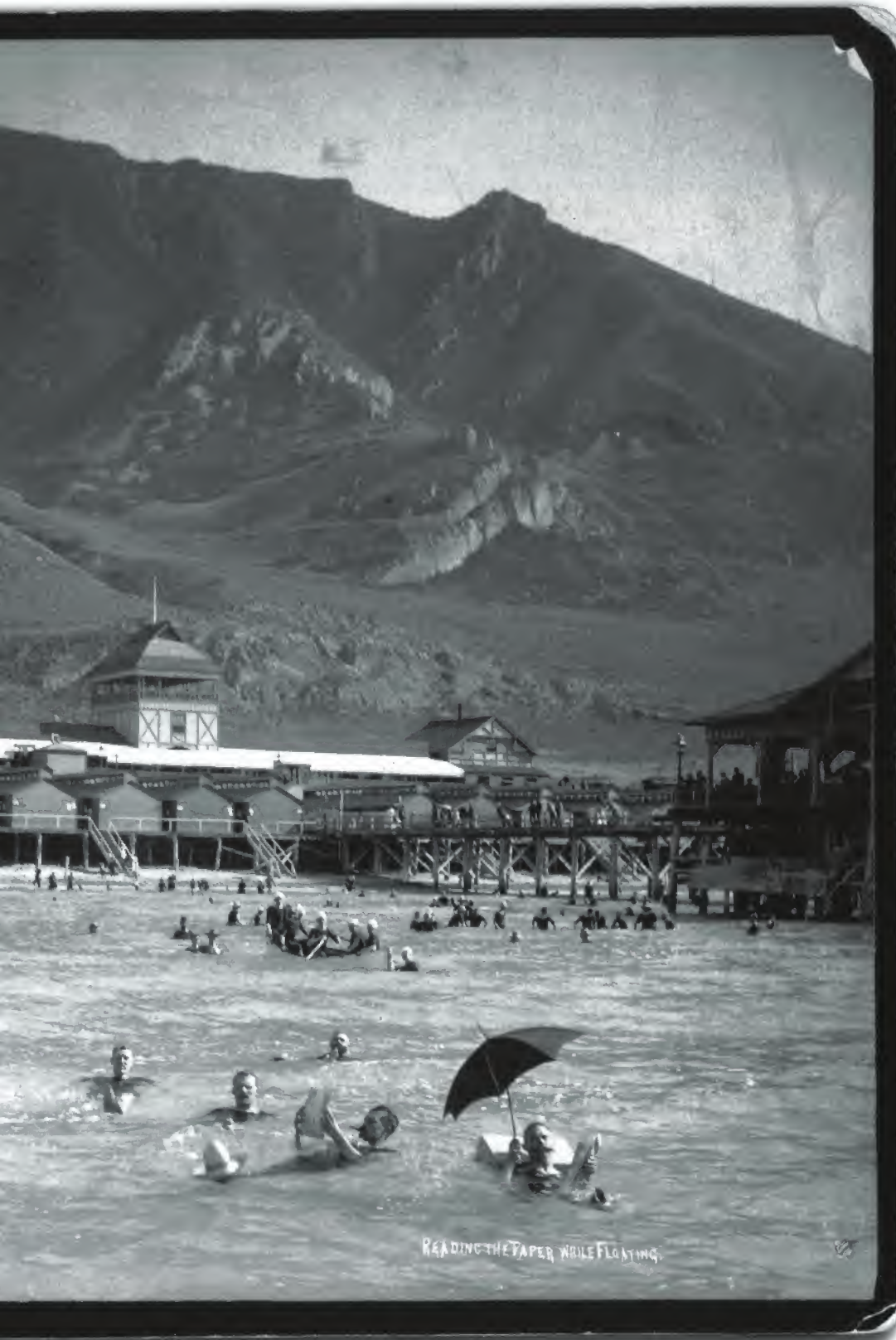
On 26 June 1883, his Art Bazaar burned to the ground, with all of his negatives. After his death on 3 February 1909, another fire, in 1911, destroyed all of the negatives from the last 25 years of his career. Although his sons continued to operate the business, the Art Bazaar closed its doors permanently on 31 December 1926.²⁵

To view all of the scanned Savage photographs housed in the BYU Savage Photo collection, visit http://www.lib.byu.edu/historic_photos/



Portrait of Charles R. Savage, ca. 1884, most likely taken by his son.

Yours truly C.R. Savage



Garfield Landing, also known as Garfield Beach, was located east of Black Rock and west of the then future site of Saltair. In 1881 Captain Thomas Douris anchored this steamboat—the General Garfield (formerly the City of Corinne)—and built a boating and bathing facility. Six years later the Utah & Nevada Railroad bought the resort and spent \$100,000 to build a new and bigger resort. “Its one-story pavilion had three towers and sat on pilings fifteen feet above the water and three hundred feet from shore.”²⁶

With several hundred bathhouses furnished with showers and elegant dressing rooms, and with quick and easy access via the Utah & Nevada Railroad, Garfield Beach soon became the place to go. Besides swimming and boating, the resort also included a fine restaurant, a lunch stand, and a saloon. A shooting gallery, bowling alley, a twenty-five cent steamboat ride, and even a race track rounded out the amusements. In 1904 a fire completely destroyed the resort.²⁷

Bathing at Garfield, Great Salt Lake

In this photograph of Garfield Beach, Savage is shooting from out in the lake looking back towards the shoreline. The unique properties of the salty water in the lake can be seen as the bathers are bobbing and floating on the surface of the water. Two enterprising swimmers are using the fact that they cannot sink to spend time reading the paper, one even keeping the sun off by holding an umbrella in the other hand.



Scene during the cake walk, on Old Folks Day - July 6th 1898 at the Lagoon, Farmington, Utah.

Old Folks at Lagoon, July 6 1898

Lagoon opened for business 15 July 1886 on the eastern shore of the Great Salt Lake. Some of the attractions included dancing at an open-air pavilion, swimming, boating, going for a ride on a merry-go-round, roller skating, bowling, or target shooting. As the Great Salt Lake began to recede the resort became undesirable, motivating the owners in 1896 to move Lagoon two and one-half miles inland next to a fresh water lagoon, the resort's present location.³¹

It was to this new location that those attending the Old Folks Day on 6 July 1898 came. Old Folks Day became a

tradition through the efforts of Charles Roscoe Savage.

Officially started on 14 May 1874, one of Savage's daughters says her father got the idea for the Old Folks Day as he "frequently passed the home of his neighbor, John Daynes, and whenever he went by, he would see John's elderly mother sitting on the porch. She was there day after day, year after year, whenever the weather would permit, and Savage wondered if she ever went outside of the yard. He thought that there must be other old people that lived in the same way."²⁸ Savage's idea, allowing older members of the community to have an outing that they otherwise would not have, was



presented to and warmly received by Bishop Edward Hunter, Presiding Bishop of the LDS church. Bishop Hunter's secretary, George Goddard, was assigned to help

Savage put the outing together. "Charles arranged with the Utah Western Railroad and the local streetcar company to provide transportation for the event."²⁹

The day's activities included a train ride to the Great Salt Lake resort Lake Point on the south shore, music and dancing, refreshments, a two-hour trip on the Great Salt Lake aboard the steamer City of Corinne, more refreshments, and finally a trip back to the city again by rail. The day was so successful that it was decided that it should become an annual event. "The Old Folks Day continued as a Utah tradition for ninety-five years, outlasting Charles by more than six decades."³⁰

Savage's daughter in costume (above)

Lennie Louise Savage, daughter of Annie and Charles Savage, was born in Salt Lake City, Utah, on November 14, 1875. She was a talented actress and singer and performed in many theatrical productions, including singing in the opera productions of H.M.S. Pinafore and Pirates of Penzance. This photograph was hand colored by her sister, Ida May Savage.



Utah Western Railway. Bridge across the Jordan River, Salt Lake City. Wasatch Range in background.

Because of the long time required to make an exposure in the 1870s any movement caused a blur. In this ca. 1874 photograph, the young boy in the foreground with his string of fish, did not hold still long enough to avoid being blurry. Even the slow moving Jordan River has created enough of a blur to make the water look velvety smooth. The train along with its engineer and crew held still long enough for Savage to get a good sharp picture of the locomotive.

As soon as the transcontinental railroad was completed in 1869, lines were extended to all parts of Utah. A railroad line was built from the stone quarry up Little Cottonwood Canyon to the temple site in Salt Lake City to facilitate the construction of the temple. Other lines were pushed south and west of Salt Lake City. The Utah Western Railway was built going west from Salt Lake City along the south shore of the Great Salt Lake to Terminus, a point just north of Stockton, Utah. The line was completed in 1877. The bridge crossing the Jordan River was completed by 1874. In 1881 the line was bought and became part of the Utah & Nevada Railway.³²



Polygamists at Sugarhouse, Utah State Prison

A group of prisoners, incarcerated by the federal government for practicing their Church's doctrine of having more than one wife, pose for Savage's camera. Dressed with their prison clothes over the top of their Sunday-best they are probably making the statement that though they are behind bars they are not the common criminal. Seated in the center of the photograph is possibly LDS church apostle Francis M. Lyman.

John F. Bennett age 13 (right)

Savage often hired young people to help him in his photographic work and in running his shop, where he sold art supplies, etc. Many went on to be noted photographers, such as George Anderson; others chose different careers. One of these young people was John F. Bennett. Though he never pursued the vocation of photography he went on to be one of Salt Lake City's noted and successful businessmen. This photograph of John is what he would have looked like about the time that he went to work for Savage. Bennett worked ten years for Savage before pursuing other experiences. He eventually became the owner and founder of Bennett Paint and Glass.³³



George Edward Anderson, 1860–1928

George Edward Anderson—Ed as he was called—was born 28 October 1860 in Salt Lake City and apprenticed early in his teen-age years to renowned photographer Charles R. Savage. It was at Savage's Temple Bazaar that he became friends with fellow apprentices John Hafen and John F. Bennett. Hafen was later to become a renowned artist and Bennett was to be instrumental in preserving Anderson's collection of glass plate negatives.³⁴

As early as 1877, Anderson established his own studio in Salt Lake City, with his brothers, Stanley and Adam. He subsequently established a studio in Manti, Utah, in 1886 and in the fall of 1888 he moved to Springville, Utah, with his bride, Olive Lowry, where he began to operate a more permanent studio.

He is perhaps best known among Utahns for his traveling tent studios, where he would set up a temporary studio in small towns throughout central, eastern, and southern Utah and record the lives of the inhabitants. These studios were especially effective throughout the years of 1884–1907.

Although today we might think of Ed Anderson as a portrait photographer, his clear and artistic studio portraits are complemented by thousands of documentary portraits taken near homes and barns and businesses. They document not only families, but also small-town Utah history. He was to document, among other things, railroad history, mining history, including the Scofield mine disaster, and the building of temples. Pure landscape photographs were never his interest, but to many of the members of the LDS church his 1907–1908 photographs of Church history sites are their only acquaintance with Anderson's art. He photographed these sites while traveling across the country to begin his LDS church mission to England, where he served from 1909–1911. The Deseret Sunday School Union of the LDS church published some of the views, as Anderson called them, in a booklet entitled *The Birth of Mormonism in Picture*.

Upon completion of his mission, he chose to return to South Royalton, Vermont, rather than Springville, Utah, for two years. Near the birthplace of the Prophet Joseph Smith he set up a photography studio and added to his collection of Church history sites and portraits. Finally in November 1913 he returned to his family and home in Springville, Utah.



George Edward



Mrs. Albert Manwaring and children, Springville, Utah, 1903

This touching portrait of a mother and her children praying for their absent father, who was serving a mission in England, was posed and taken in Anderson's Springville studio. A copy of the photograph was sent to Elder Manwaring by his wife shortly thereafter. This image continues today to be a source of pleasure and inspiration for many members of the Church.³⁵

Anderson

The later years of Ed Anderson's life were spent in documenting families and life in Utah Valley and traveling to newly constructed temples. In 1923 he traveled to Cardston, Alberta, Canada, with LDS church authorities for the dedication of the temple. He was to spend two years in Canada, returning to Springville in 1925.

Although ill in the fall of 1927, and despite his wife's urging not to leave, Anderson went with Church officials once again to document the dedication of another temple, this time in Mesa, Arizona. It was to be his last trip. He died of heart failure on 9 May 1928, after being brought home to Springville.

Essentially unsung as a photographer during his lifetime, it is only in the last 30 years that he has come to be recognized for the consummate photographic artist that he was. Primarily the work of Rell G. Francis, along with Nelson Wadsworth and Richard Holzapfel, has brought his exquisite photographs to the attention of this generation.

To view all of the scanned Anderson photographs housed in the George Edward Anderson Photograph collection visit http://www.lib.byu.edu/historic_photos/



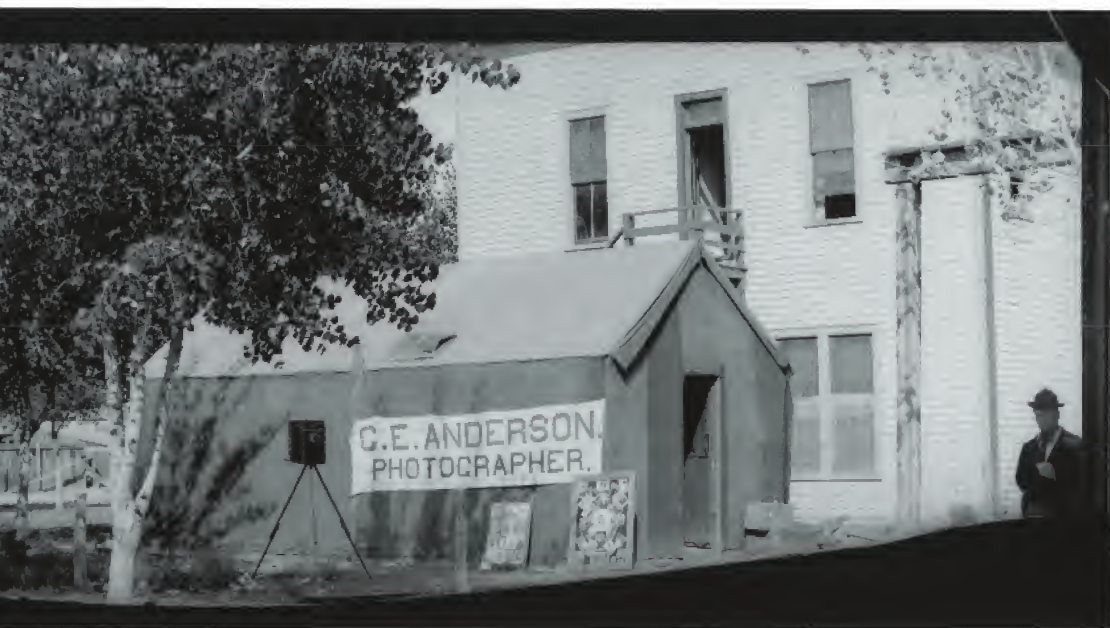
Man and violin

Anderson not only captured in this photograph a man's talent for playing the violin, but also the joy his talent has given to himself and to others. When Utah was young a main source of entertainment and socializing was the town or ward dance with the music being provided by talented men and women such as Mr. Ausdale of Springville, Utah.



Snow's Beet Field, Mapleton, Utah

The Edward Snow family is down on their knees thinning beets on the family farm in Mapleton, Utah. Sugar beets were raised in Utah as a main source for making sugar. The young beets needed to be thinned in order for the remaining beets to reach the optimal size. The beet crop would be harvested in the fall and sold to a sugar processing plant like Utah and Idaho Sugar.



Anderson's Tent Gallery

Anderson traveled to most of the towns in Utah south of the Salt Lake Valley. He would arrive in a town, set up his tent and open for business. In addition to taking portraits in this tent studio he would pose families in front of their homes, on their farms, or at their place of employment.

Expositor office (right)

On 4 May 1907 Anderson photographed the building that once housed the Nauvoo Expositor. This is one of only a few known photographs of this historic building.³⁶

Jensen Brothers and friend (below)

This photograph taken at Spring City, Utah, shows how Anderson set up the inside of his tent gallery with a painted backdrop. Anderson's final image would be cropped to remove the tent in the background.



Charles Ellis Johnson, 1857-1926

Charles Ellis Johnson was born on 21 March 1857 at St. Louis, Missouri. His mother, Eliza Sanders, was living with her parents at the time because her husband, Joseph Ellis Johnson, kept his marriage to Eliza quiet for some time. Perhaps the reason for the secrecy was to avoid public ridicule or to avoid domestic disturbances among his first two wives. Whatever the reason these were the circumstances that led up to Charles's being born in St. Louis.³⁷

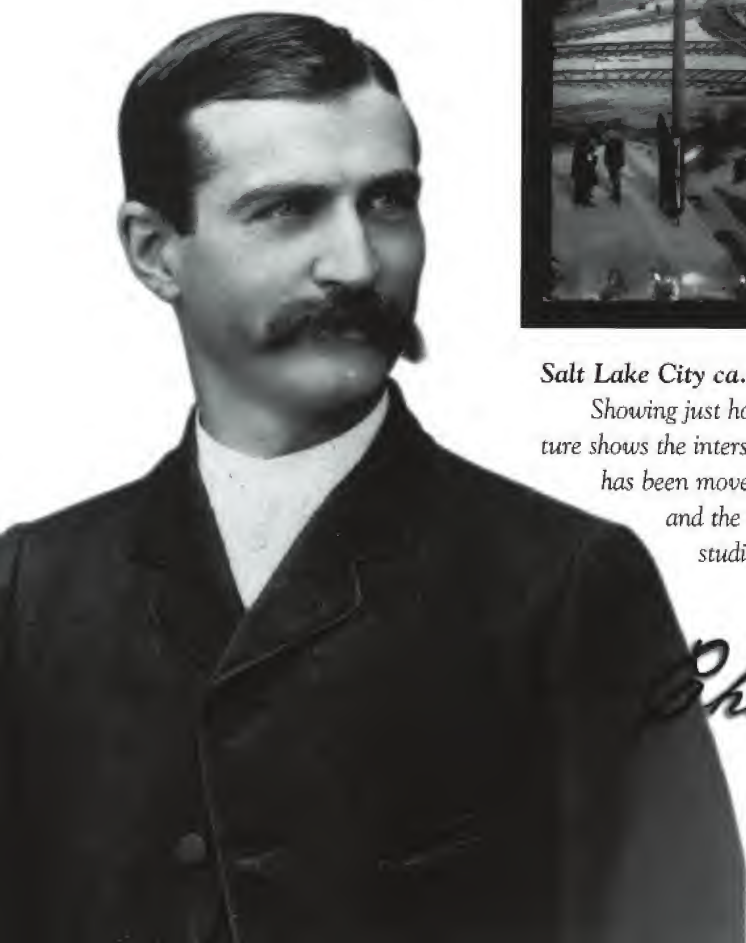
Joseph sent his young wife, Eliza, and their son Charles on ahead of the rest of his family to join the Saints in the valley. They were entrusted to the care of Joseph's brother Joel, who started for Utah with his own family on 5 August 1860. In addition to walking alongside of the wagon holding the hand of her young son, Eliza tended several trees that were to be planted in their new desert home. Thus at the tender age of three, Charles, along with his mother, became pioneers.³⁸ Joseph eventually settled his growing family in the southern community of St. George. Here Charles grew to manhood helping his father prepare the medicines that they sold in their drug store.

Here he also met and married one of Brigham Young's daughters, Ruth Young, who had journeyed south with her father on one of his visits. In 1882 Charles and Ruth moved to Salt Lake City, where Charles found employment as a druggist for ZCMI. Not one to stand still, Charles soon left ZCMI and started his own medicinal formulas laboratory, the Valley Tan Laboratory, drawing on his years of experience working with his father in St. George. Charles, along with partner Parley P. Pratt Jr., also started the Johnson-Pratt Drug Company. In 1893 Charles entered into an additional business partner relationship, this time with Hyrum Sainsbury, and they formed the Sainsbury-Johnson photographic studio.



Salt Lake City ca. 1900

Showing just how far the city had come in the short 50-some years of existence, this picture shows the intersection of South Temple and Main streets. The Brigham Young Monument has been moved from Temple Square to its new home in the middle of the intersection and the newly laid electrified trolley track winds around the monument. Johnson's studio and curio shop can be seen on the northeast corner.³⁹



Charles Ellis Johnson

Having worked for Savage a number of years, Sainsbury wanted to try operating his own studio and needed someone to back him. This he found in the person of Charles E. Johnson. Charles never intended to become involved with the photo business, just to back the venture. However, it wasn't long before Charles "was working in the gallery, learning the intricate details of dry-plate photography from his partner."⁴⁰ One year later Sainsbury decided to retire and Johnson, leaving the drug store business in the hands of Pratt, took active control of the photo business. After a successful career of photographing Church and government officials, actors and actresses, historical events and just people of the community, he liquidated his business interests in Salt lake City and in 1917 moved to California. Living a quiet life he operated a small photo business in San Jose for a few years. He died and was buried in San Jose, California, on 21 February 1926.



Emma Rainey

Johnson had an interest in the theater from his early days in St. George. Never losing that love, he photographed many of the actors and actresses that performed at the Salt Lake Theatre. Here Emma Rainey is photographed in an Indian costume complete with a gun as a prop.





The first State Legislature

Posed in front of the City-County Building in Salt Lake City are members of Utah's first House of Representatives. According to the title that Johnson penned on the negative the picture was taken on 3 April 1896 just three month after Utah received statehood on 4 January 1896.



Arthur Pederson

Using light and pose to its fullest potential, Johnson captures a beautiful artistic photograph of the young musician, Arthur Pederson, with his violin.

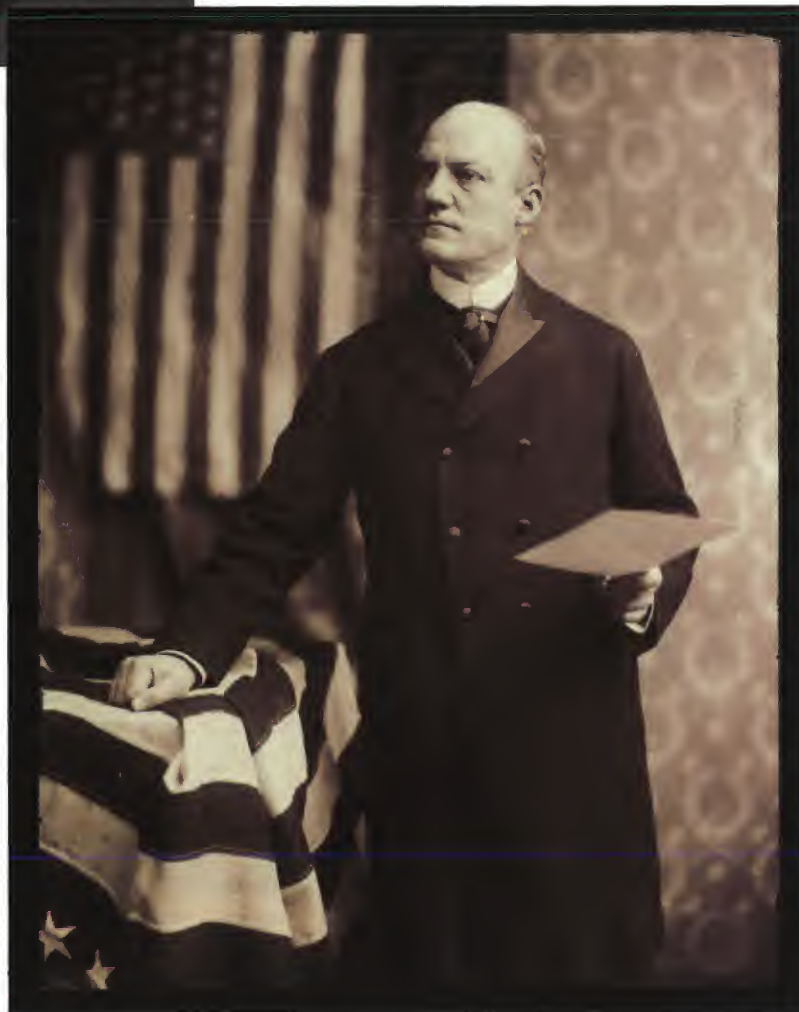
Utah's first governor (below)

Johnson photographed many prominent members of the community and the LDS church. Heber M. Wells, the first governor of the newly formed state of Utah, is photographed in 1896.



Dr. James E. Talmage

This photograph was most likely taken after Talmage received his Ph.D. in 1906 and before he was ordained an apostle in 1911.



All photos unless otherwise noted courtesy L. Tom Perry Special Collection, Brigham Young University, Provo, Utah.

Thomas R. Wells is currently the curator of Photographic Archives, Harold B. Lee Library, L. Tom Perry Special Collections, at Brigham Young University, and also serves as associate photography editor for Brigham Young University Studies. His background includes numerous scholarly presentations, teacher, and author of articles including a recent one on Marsena Cannon's Brigham Young Daguerreotype, *BYU Studies* latest issue, vol. 44, no. 2, 2005, coauthored with Richard Neitzel Holzapfel. *The Sons of Utah Pioneers* extends its deepest gratitude for the contribution Tom has provided for this issue of Pioneer Magazine.

Notes

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- 5 Slaughter and Dixon, 13.
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- 15 *Ibid.*
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- 24 Bradley W. Richards, *The Savage View: Charles Savage, Pioneer Mormon Photographer* (Nevada City, CA: Carl Mautz Publishing, 1995), 24.
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34 Most of this biographical information is taken from Rell G. Francis, *The Utah Photographs of George Edward Anderson* (Lincoln: University of Nebraska Press, 1979) and rewritten for the George Edward Anderson web page at the Lee Library by Susan L. Fales, curator of Digital Historical Collections.

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36 For additional information on the events surrounding the Nauvoo Expositor, see Dallin H. Oaks, "The Suppression of the Nauvoo Expositor," *Utah Law Review* 9 (Winter 1965): 862–905.

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Guest Editorial

By Mary A. Johnson
President International Society
Daughters of Utah Pioneers

One day when I was a docent at our Pioneer Memorial Museum a young man from Switzerland came to explore the building and examine the artifacts. After he had been in the building a short time he returned to the front desk and asked, "Where did you get all of these photos on the walls?" He was just one of the numberless people who have asked that same question. When I told him we also had negatives in our files of about 10,000 more pioneers who came into the valley before 10 May 1869, he said he had never seen so many pictures in one place in his life.

It is remarkable that we have such a pictorial library since photography was such a new art at the time the pioneers came. Someone has said, "A picture is worth a thousand words" and truly a picture makes a story come alive.

In writing for the *Standard-Examiner* on 25 May 1984, Irene Woodhouse observed, "Many family albums show wedding pictures with the man seated and the woman standing. Old-timers say this did not necessarily reflect the idea that women waited on men hand and foot, but rather it allowed the woman to show off her dress."

Many photos were posed and taken in the same studio with the same background. There would be an ornamental wall hanging behind a wicker chair, or one covered with an animal skin, a showy rug under the chair and a lamp or vase close by. The husband is sitting and his wife is standing by his side with one hand on his shoulder. They never look very happy because it took much longer to take a picture at that time

than it does today. If one moved it would ruin the picture. A smile cannot be held as long as a sober face so participants were asked to stay sober.

When I was four years old and posed for my first photo I too looked unhappy even though I was grinning inside. It was on a Monday morning washday when a photographer walked past our yard and saw me playing there. He suggested he take my picture. Mother said, "No, I don't have time to get her cleaned up for a picture." The photographer said that I looked great and I coaxed, so here I am for all posterity to see. No way can I tell my grandchildren what a beautiful child I was—they can see me for themselves with my Buster Brown haircut, long brown cotton stockings, brown laced shoes, and my Sunday velveteen dress that is obviously getting too small since my fat little tummy is protruding. And there is my sober face. I was not sad that day, I was excited, but I tried so hard to do what the photographer wanted and he wanted me not to smile. Many memories go along with the picture, and I'm glad I have it.

These were the days of the traveling photographer, trying to make a living. Sometimes they set up their cameras in a tent on a vacant lot and would stay in a community until everyone had a chance to be photographed. Some photographers had a shop in a building. Hanna Brown tells of a Mr. Conklin who was a combined photographer and dentist. He had his dentist shop and studio on 1st North and East Main Street in Spanish Fork. Evidently dentistry was more fruitful than photography since he moved to Eureka where he

practiced dentistry alone. Was it harder to get a patient to sit quiet enough to pull a tooth or to get a patron to be sober enough to get a good picture?!

Nelson B. Wadsworth, a very proficient photographer and one who has done much work for DUP, tells us, "The invention of photography came in the same year the Latter-day Saints began building their frontier settlement in Nauvoo, Illinois....[Photographs] were taken in that Early American City, including a daguerreotype of . . . Joseph Smith. . . . A Nauvoo artist may well have used this daguerreotype to paint a realistic portrait of the founder of Mormonism. The painting has survived . . . the daguerreotype has not yet been found."¹ Since photos produce a true image where painters are influenced by their own impressions it might make quite a difference in the appearance of Joseph Smith if the daguerreotype could be found.

Visitors to the museum are amazed at all the faces they see on the walls. Some are moved to tears when they view the likeness of an ancestor for the first time. The photo of the John W. Tate family, taken in 1853, that hangs in the museum creates much interest. Here is a photo of a pioneer family of fourteen immaculate, fashionably dressed children with parents visibly pleased with their beautiful family. The photo is a reflection of discipline, cleanliness, love, and togetherness. What stories it could tell. Truly those early photographers played an important role in recording history—more than they could have imagined at the time. ■

¹ Nelson B. Wadsworth, *Through Camera Eyes* (Provo: Brigham Young University Press, 1975), vii–viii.

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